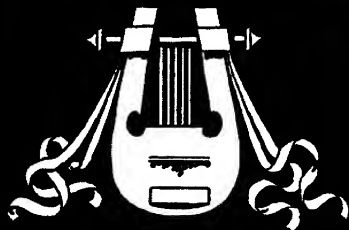


SONGS BY ETHELBERT NEVIN



April's Garden (Chanson des Lavandieres), Op. 5, No. 2, Sop. or Ten., Mezzo or Bar.,	.50
At Twilight, Op. 12, No. 5,	.50
Beat upon Mine Little Heart, " 12, " 2,	.50
Before the Daybreak, " 5, " 5,	.50
Book of Songs (10), " 20,	Complete, n. 1.25
1. A Fair Good Morn.	
2. Sleep, Little Tulip.	
3. Every Night.	
4. Airly Beacon.	
5. When the Land is White with Moonlight.	
6. A Song of Love.	
7. Nocturne.	
8. Dites-moi.	
9. Chantez! la Nuit sera breve.	
10. In der Nacht.	
Deep in a Rose's Glowing Heart, " 3, " 1,	.40
" " with Vo. and 'Cello obligato,	.50
Doris, with Vo. and 'Cello obligato, Op. 3, No. 3,	.90
Hab' ein Röslein (The Rosebud), " 17, " 1,	.50
Herbstgefühl (Autumn Sadness), " 5, " 1,	.50
In a Bower, " 12, " 3,	.50
In der Nacht! (In the Night), " 20, " 10,	Bass, .60
La Vie (Life),	Mezzo Sop., .50
Le Vase brisé (The Vase), " 17, " 3, Sop. or Ten., Mezzo or Bar.,	.50
Life Lesson (There, little girl, don't cry),	.50
Little Boy Blue, Op. 12, No. 4,	.50
Mädel, wie blühts (Maiden, how sweet), " 22, " 2,	.50
Merry Merry Lark,	.50
Oh, that We Two were Maying, Sop. or Ten., M.-Sop. or Bar., Alto or Bass,	.60
Oh, that We Two were Maying, Vocal Duet,	.60
One Spring Morning, Op. 3, No. 2, Sop. or Ten., Mezzo or Bar.,	.60
" " with Vo. and 'Cello obligato,	.75
Raft Song, Op. 5, No. 4,	.50
*Rappelle-Toi! (Remember Well), " 17, " 3,	.75
Rechte zeit (Time Enough), " 22, " 1,	.50
Sketch Book—Songs and Piano Pieces, Op. 2,	Complete, n. 1.25
2. Im wunderschönen Monat Mai.	
4. Du bist wie eine Blume.	
6. Lehn deine Wang.	
8. Oh, that We Two were Maying.	
10, 11, 12. Three songs from R. L. Stevenson's "Child's Garden of Verses."	
Song Album (containing nine of Nevin's best songs), Sop. or Ten., Mezzo or Bar., n.	1.25
Summer Day, Op. 12, No. 1,	.50
The Rosary,	.50
*Ti Saluto (Thine my greeting),	.50
'T was April, " 5, " 3,	.50
Une Vieille Chanson (An Old Song),	.50

* Orchestra parts can be procured from the publisher.

G. Schirmer, Jr. THE BOSTON MUSIC CO. Boston, Mass.

Favorite Songs and Ballads

BY WELL-KNOWN COMPOSERS

H. CLOUGH-LEIGHTER.	A Love-Garden (<i>Cycle of Six Songs</i>), n. 1.25	
GEORGE L. OSGOOD.	The Night has a Thousand Eyes	40
	<small>Sop. or Ten., E; M.-Sop. or Bar., C.</small>	
CLAYTON JOHNS.	Withered Roses (<i>Roses Mortes</i>)	50
	<small>Sop. or Ten., E min.; M.-Sop. or Bar., D min.</small>	
	On the Road (<i>Sur le Chemin</i>)	50
	<small>Sop. or Ten., C; M.-Sop. or Bar., B flat.</small>	
H. J. STEWART.	Awake, Dear Heart (<i>Aubade</i>)	60
	<small>Sop. or Ten., F.</small>	
	Out in the Open Meadow	50
	<small>Sop. or Ten., G.</small>	
H. CLOUGH-LEIGHTER.	*Ave Vinum (<i>Monk's Drinking Song</i>)	60
	<small>Bass or Bar., D flat; Ten. or Bar., F.</small>	
ETHELBERT NEVIN.	Oh! That we Two Were Maying	60
	<small>Sop. or Ten. M.-Sop. or Bar. Alto or Bass.</small>	
CLAYTON JOHNS.	*Dinah (<i>A Sentimental Negro Ballad</i>)	50
	<small>Medium voice, D.</small>	
H. CLOUGH-LEIGHTER.	My Lady Chloe (<i>African Love Song</i>)	50
	<small>Medium voice, G.</small>	
F. F. BULLARD.	*The Sword of Ferrara	60
	<small>Bass, B flat; Bar. or Ten., D flat.</small>	
G. WARING STEBBINS.	The Four Seasons (<i>Cello Oblig., ad Lib.</i>)	75
	<small>Sop. or Ten., C; M.-Sop. or Bar., B flat; Alto or Bass, G.</small>	
	To a Noisette (<i>Valse Chanté</i>)	50
	<small>Sop. or Ten., F; M.-Sop. or Bar., D.</small>	
NOBLE A. HARDEE.	Beware	50
	<small>Sop. or Ten., A.</small>	
GEORGE C. GOW.	Roses	40
	<small>Sop. or Ten., G; Alto or Bar., E.</small>	
ETHELBERT NEVIN.	*Recall our Love	75
	<small>Sop. or Ten., A flat; M.-Sop. or Bar., G.</small>	
H. CLOUGH-LEIGHTER.	April's Lament	40
	<small>Sop. or Ten., D flat; M.-Sop. or Bar., A flat min.</small>	
HOMER NORRIS.	Waiting	60
	<small>M.-Sop. or Bar., A.</small>	
ETHELBERT NEVIN.	*The Rosary	50
	<small>Sop. or M.-Sop., D flat.</small>	
	'T was April	50
	<small>Sop. or Ten., G; M.-Sop. or Bar., F.</small>	
H. CLOUGH-LEIGHTER.	*Somewhere, Sometime	50
	<small>Sop. or Ten., F; M.-Sop. or Bar., D flat.</small>	
ANTON STRELEZKI.	For Ever Dear	75
	<small>Sop. or Ten., G; M.-Sop. or Bar., F; Alto or Bass, E flat.</small>	
JAMES H. ROGERS.	The Captain	50
	<small>Sop. or Ten., D; M.-Sop. or Bar., C.</small>	
STEPHEN TOWNSEND.	Drink to me Only with Thine Eyes	50
	<small>Ten. or Bar., F; Bar. or Bass, E flat.</small>	
CLAYTON JOHNS.	At Parting	50
	<small>Sop. or Ten., D; M.-Sop. or Bar., G.</small>	
	Roses, Roses!	50
	<small>Sop. or Ten., G flat; M.-Sop. or Bar., E.</small>	
HARTWELL JONES.	*King of Eternity	60
	<small>Sop. or Ten., B flat; M.-Sop. or Bar., A; Alto or Bass, G.</small>	
LAWRENCE KELLIE.	*Love's Nocturne	75
	<small>Sop. or Ten., D; M.-Sop. or Bar., C; Alto or Bass, A.</small>	
F. F. BULLARD.	*The King of Love my Shepherd is	60
	<small>Sop. or Ten., E flat; M.-Sop. or Bar., D flat; Alto or Bass, B flat.</small>	
ANGELO MASCHERONI.	The Land of Yesterday	75
	<small>Sop. or Ten., D; M.-Sop. or Bar., C; Alto or Bass, A.</small>	
AUGUSTO ROTOLI.	Too Young for Love	50
	<small>Sop. or Ten., A flat; M.-Sop. or Bar., F; Alto or Bass, D.</small>	

★Orchestra parts to be had of publisher

G. SCHIRMER, Jr.

THE BOSTON MUSIC CO.

BOSTON, MASS.

Ti Saluto!

(Eric Mackay.)

Thine my greeting.

English version by
Dr. Th. Baker.

ETHELBERT NEVIN.

Animato.

Voice.  Ti sa-lu - to, Mar-ghe-ri - ta,
Thine my greeting, Mar-ga-ri - ta,

Piano.  *mf* *grazioso.* *comodo.*

Il accompagnamento sempre leggiermente.

 Fior di vi - ta! ti sa-lu - to! Sei la spé - me del mat-ti - no,
Life-flow'r sweet, a joy - ful greet-ing! Thou, of morn the bright-est pleas-ure,



 Sei la gio - ja del giar-di - no, Ti sa -
Thou the gar-den's sweet-est treas - ure: Thine my



lu - to, Mar - ghe - ri - - ta.
greet - ing, Mar - ga - ri - - ta.

Ti sa - lu - to, Ro - si - gno - lo, Nel tuo duo - lo
Night - in - gale, to thee my greet - ing, To thy mourn - ful

ti sa - lu - to! Sei la - man - ti del - la ro - sa,
strain en - treat - ing: Thou the ros - e's faith - ful lov - er,

Che mo - ren - do si fa spo - - - sa: Ti sa -
O'er her dy - ing charms dost lov - - - er: Night - in -

lu - to, Ro - si - gno - lo.
gale, to thee my greet - ing.

più ten.

cresc.
Ti sa - lu - to, Sol di Mag - gio, Col tuo rag - gio,
Thine my greet - ing, Bright May - morn - ing, At the dawn - ing

mp

cresc.
ti sa - lu - to! Sei l'A - pol - lo del pas - sa - to,
thine my greet - ing! God - dess thou of mem - 'ries dear - est,

f
Sei l'a - mo - re in co - ro - na - to. Ti sa - lu - to,
In love's crown of gems the clear - est. Thine my greet - ing,

f con passione
vibrato.
dim.
dim. grazioso.

don - na mi - a, Cos - ta e pi - a; Ti sa - lu - to!
la - dy fair - est, Pur - est, rar - est; Thine my greet - ing!

Sei la di - va dei de - si - ri, Sei la san - ta
Thou, the boon my heart de - sir - eth, Saint to whom my

dei sos - pi - ri; Ti - sa - lu - to, don - na
soul as - pir - eth; Thine my greet - ing, la - dy

mi - a.
fair - est.

ff rapido del fine.

sf

f

ff

The Renaissance of the Vocal Art

A PRACTICAL STUDY

BY

EDMUND J. MYER,

Author of "Vocal Reinforcement," "Position and Action in Singing," Etc., Etc.

A LOGICALLY FORMULATED SYSTEM FOR SINGER AND TEACHER.

THE success of "The Old Italian School" was due to action and naturalness. The weakness of many modern systems is the result of local muscular effort and artificiality, hence the prevailing rigidity and vocal depression.

The object of "The Renaissance of the Vocal Art" is to arouse the vitality of the singer; it is, in fact, a study of physical, mental and emotional vitalization; vitalized energy instead of muscular effort being the fundamental or underlying principle of the whole work. In this way vocal depression is overcome, and the life or vitality of the voice aroused.

This is done by a series of flexible, elastic bodily movements which are studied and applied by the use of simple musical figures or exercises. In this way the true conditions of tone, the conditions demanded by nature, are aroused and developed. In this way the pupil is taught to sing with or from the body through the throat and never with the throat.

In this work nothing new is claimed in the way of fundamental principles, but much is claimed for the devices used to study and develop all true principles of singing.

The first principle of artistic singing is "the removal of all restraint." This is impossible when muscular effort or artificiality is resorted to, as the result is always rigidity and contraction. The movements and devices given in this work remove all restraint, they develop absolute freedom of tone. And not only this, if understood and properly applied, they solve, beyond a doubt, the question of right breathing in singing, the greatest of all problems for the student of the singing voice.

This work is founded upon the principles laid down by the two greatest teachers the world has ever produced, Nature and Common Sense. The movements and devices, whilst they may be new to many who have been taught to think in the old way, are simply an appeal to common sense and reason.

"The Renaissance" is in full sympathy and accord with that which is known as "the new movement in the vocal art."

The work is unique, in that it is logically and systematically formulated.

Price, n. \$1.00.

Sent postpaid to teacher or singer on receipt of 80 cents.

PUBLISHED BY

G. SCHIRMER, JR.

THE BOSTON MUSIC CO.

BOSTON, MASS.

NEW SACRED SONGS



BY

CHARLES GOUNOD

Hold Thou My Hand.

.75

Four Keys, Bb, C, D, E.

One of the most effective and valuable church solos that has appeared in years. Dramatic and sombre at the beginning, this *scena* works up to a thrilling climax. It is superbly vocal, and has the syncopated accompaniment so characteristic of the works of this great master, and so effective with either pianoforte or organ. The song is published in four keys, and is well adapted to all voices, but especially to contraltos. Orchestra accompaniment is available in C, D and E.

Rock of Ages. (Bb, C, D, E.)

.75

A superb adaptation to these immortal words, which cannot fail to supersede all others. The song, having a compass of only one note over the octave, is suited to all voices and all singers. Yet within these limits thrilling climaxes are attained. The song fairly "sings itself."

The Sands of Time Are Sinking.

.75

Four Keys, C, D, Eb, F.

An emotional and inspiring setting of the well-known hymn, "Emmanuel's Land," to which a refrain has been added by Alfred Phillips. The melody to which Gounod has set this refrain is one of his loveliest inventions.

Gentle, Holy Saviour. (D, E, F, C.)

.75

The three verses of this hymn are sung to a simple melody (within the compass of one octave); the accompaniment, never difficult, becomes more elaborate and significant with each verse. The original version of this composition (to the Latin hymn, "Adoro Te Supplex") is also available, as well as arrangements as a duet for soprano and contralto, and for mezzo-soprano and baritone.

The Cross of Calvary. (F, G, Bb, Ab.)

.75

A splendid sacred song of noble simplicity. In its original form an "Ave Maria" and Gounod's last composition. The English words are skilfully adapted to the music, and *ad libitum* parts for violin and harmonium have been added.

The Peace of God. (Bb, C, D, E.)

.75

This is a brilliant and effectful song, beginning with a dignified recitative, and giving to any good singer abundant opportunity for pleasing and religious emotional effects. It is published also as a duet, for soprano and contralto, and for contralto and bass. In spite of its title, the effect of this song is rather inspiring than otherwise.

ALSO RECENTLY PUBLISHED.

AUGUSTO ROTOLI.

Jesus Only. (3d thousand.)

.60

(Sop. or Ten., Mezzo or Bar., Alto or Bass.)

An intensely devout and appropriate song for church service; a beautiful example, in fact, of what such a selection should be.

F. F. BULLARD.

The King of Love My Shepherd Is.

.60

(Sop. or Ten., Mezzo or Bar., Alto or Bass.)

This fine church song combines melodic beauty with considerable dramatic force. The music is in keeping with the words, dignified and appropriate, and the song has had already a large sale.

THE BOSTON MUSIC CO.

G. SCHIRMER, JR.
BOSTON, MASS.